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Dance CALENDAR

JULY

Musicals

ANNIE GET YOUR GUN, Imperial Theatre.
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ARE YOU WITH IT? Shubert Theatre.
A carnival setting for Joan Roberts, Lew Parker, Johnny Downs.

AROUND THE WORLD, Adelphi Theatre.
Orson Welles—Cole Porter musical with Arthur Margetson, Mary Healy, Julie Warren and Larry Laurence. Choreography by Nelson Barclift.

BILLION DOLLAR BABY, Alvin Theatre.
The roaring 20's. Dances by Jerome Robbins. Virginia Gorski dances.

CALL ME MISTER, National Theatre.
Revue about ex GIs with dances by John Wray for Maria Karnilova, David Nillo and cast. Music by Harold Rome delivered by Betty Garret and Lawrence Winters.

CAROUSEL, Majestic Theatre.
The New England version of Liliom with Betta Striegler in Agnes de Mille's dances.

ICETIME, Center Theatre.
Opening scheduled for June 20th. Sonja Henie—Arthur Wirtz show with choreography by Catherine Littlefield.

OKLAHOMA, St. James Theatre.
Now three years old. Agnes de Mille's dances.

SHOW BOAT, Ziegfeld Theatre.
Pearl Primus and Claude Marchant dance to Jerome Kern's music and Helen Tamiris' choreography.

SONG OF NORWAY, Broadway Theatre.
Operetta based on Grieg's life and music. Dorothie Littlefield dances.

ST. LOUIS WOMAN, Martin Beck Theatre.
Negro life in St. Louis during the gay 90's with the Nicholas Brothers. Pearl Bailey sings.

THE RED MILL, 46th St. Theatre.
Victor Herbert's famous musical. Eddie Foy, Jr. stars.

THREE TO MAKE READY, Belasco Theatre.
A revue starring Ray Bolger with Harold Lang and Jane Deering.

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COUNTRY DANCE SOCIETY, Dalcroze School of Music, 130 W. 56 St. Thursdays 7:30-10:30 p.m.

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Dance

HOLLYWOOD . . .

Cyd Charisse has been named one of a select number of MGM starlets to receive a special publicity "buildup" from now on...Milada Mladova is getting a similar "buildup" at Warners... Rita Hayworth, Marc Platt and Larry Parks will do a ballet number on roller skates in "Down to Earth"...PRC is rushing production of "Queen of Burlesque" for an early release to take advantage of the controversy about the proposed revival of burlesque in New York...Veloz and Yolanda will be featured in "Thrill of Brazil"... Alex Gard is in Hollywood to do cartoon sketches of the film folk, including many dance personalities, for a forthcoming book for Scribners'.

NEW YORK . . .

The Theatre Guild has made a movie record of Agnes de Mille's dances in "Oklahoma!" and "Carousel." At a cost of $5000, three 35 mm. cameras were used to simultaneously photograph the choreographic sequences from the left, right and front. Tne "Carousel" dance film alone runs eighteen minutes. The Theatre Guild plans to preserve these as a permanent record of the dance numbers in these shows to insure authenticity in any future productions of the plays...Helen Tamiris was named Broadway's top choreographer for the 1945-46 Broadway season in Variety's annual poll of the New York drama critics for her work in "Show Boat" and "Annie Get Your gun"...Ray Bolger of "Three to Make Ready" was chosen the best male musical comedy performer. Dezi Arnaz and his drum dance have been booked for both the Paramount and Roxy Theatres in New York...Several Hollywood studios are after the screen rights to "The Dancer" in which Anton Dolin opened on Broadway. This is the second recent drama about a mad dancer, obviously patterned after the character of Nijinsky. The other is "Specter of the Rose"... Rouben Mamoulian may direct the musical version of Elmer Rice's "Street Scene" with a score by Kurt Weill for Dwight Deere Wiman and the Playwright's Company this Fall. Helen Tamiris is wanted for the choreographic chore...Tamiris has also been announced as the likeliest possibility to stage the dances for Eddie Dowling's production of "It's Great to be Alive," a comedy with music scheduled for later this year...Jerome Robbins has completed the book of a new musical, "Look, Ma, I'm Dancing," based on the ballet play, which is on the Fall production agenda.

LONDON . . .

The Sadler's Wells Ballet season at Covent Garden has again been extended, making a stay of almost five months and beating the previous record for ballet at Covent Garden by more than a month... On June 12 a new production of Giselle with decor and costumes by a young English artist, James Bailey, was presented. Margot Fonteyn danced Giselle while Robert Helpmann and Alexis Rassine alternated as Albrecht... Gordon Hamilton, leading character dancer of Sadler's Wells, has left to join Les Ballets des Champs Elysèes as assistant maitre de ballet to Roland Petit and to help stage revivals of the classics...In mid-June, the New Monte Carlo Ballet opened in London with Serge Lifar as maitre de ballet and leading dancer. The company is Franco-Russian and includes the two stars of the French film "Ballerina," Yvette Chauvire and Janine Charrat. A large repertoire includes Petrouchka, Prince Igor, Scheherazade and six new Lifar ballets. Giselle was also given, thus making four productions of the ballet in London this summer, namely: Sadler's Wells (Fonteyn), Ballet Rambert (Gilmour), Ballet Theatre (Alonso) and Monte Carlo (Chauvire)... Ballet Theatre was announced to be scheduled for Covent Garden the first week in July and the already harassed box-office was immediately bombarded with requests for seats ...Norman Thomson, a Canadian dancer trained with the San Francisco ballet, has come steadily to the fore during the season and is probably the best, certainly the most masculine, dancer the Sadler's Wells company possesses on the male side.

SOUTH AFRICA . . .

Ballet in South Africa is on the upswing with a ballet school, a University ballet and studio groups, as well as touring companies in Cape Town. The Transvaal has its own Festival Season for ballet ...Arnold Dover, London ballet dancer and choreographer, has been released from the Army and has begun teaching in Johannesburg. He has the distinction of being the only male teacher in the Union...Among the leading South African dancers now are Olive Jacobs, Lilian Graham and Pat Mills. The outstanding teachers are Marjorie Sturman, Poppy Frames, Faith de Villiers, Frances Harrison, Dulcie Howes and Cecil Robinson...Teda de Moor is the dance-drama pioneer in South Africa, Joan Keene (former U.S. Minister's daughter) the local representative of the Ruth St. Denis "school".

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Readers Write

Sirs:

Walter Terry has hit on a sore point in the makeup of ballet when he singles out the ballet star system for criticism. That saying that "the play's the thing" might be amended to "the ballet's the thing" and not the ballerina. Until the part is subordinated to the whole, and the terpsichorean to Terpsichore, we will not have a ballet theatre of true stature.

VIRGINIA RYAN
New York City

Sirs:

Edwin Smith's fine article, "The Soviets Can Dance!" in your May issue is a heartening indication of the vital social role that dancing can and should play in our cultural relationships with other nations. We are too often prone to forget that the dance is more than an exercise in aesthetics. As Mr. Smith so pertinently put it, "Let us hope that a world advancing toward international sanity will soon make it possible for lovers of the dance in both Russia and the United States to enjoy and learn from each other through exchange of dance performances."

EDGAR LEWIS
Cleveland, Ohio

Sirs:

As a comparatively young dancing instructor, I am writing to you in support of jitterbugging. Many dancing instructors who oppose jitterbug dancing do so because of the apparent lack of knowledge of this dance form. These studios teach their pupils to music of a few years back and leave them completely ignorant of the modern tempo and style of music which is so popular now among young and modern dancers. There is, in my estimation nothing wrong with a conservative jitterbug dancer. There is no other way to dance to these new rhythms. Along with millions of other swing fans, I stand for the acceptance of jitterbugging as a folk dance of America.

DICK HAYNES
Connecticut

Sirs:

Your ballet coverage is fine and comprehensive—but what about the other branches of dance—ballroom, nightclub and cabaret? Why not give more space to these phases of dance?

J. RICHMOND
Los Angeles, California

Dance

VOLUME XX July, 1946 NUMBER 7

Rudolf Orthwine, Editor and Publisher

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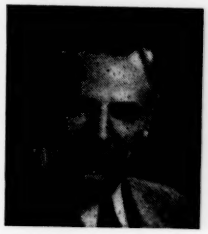
COVER: Beautiful Milada Mladova, just signed to a long term contract by Warner Brothers, is making her screen debut in "Night and Day." She hails from Oklahoma City and danced with Ballet Russe before coming to Hollywood. Photograph by Scotty Welborne.

WE INVITE YOUR COMMENT



IN April, after a year of preliminary planning and preparation, we came out with the new streamlined and expanded Dance. The magazine was entirely restyled and a number of outstanding writers and contributors were added to the staff.

One of the factors that inspired this change was the widespread interest in professional dance that has taken place in the past fifteen years, both on the part of producers and the public. The end product of that recognition can be seen in the role that dance plays in musical productions of all types today.

Another reason is the growing realization on the part of medical authorities and parents of the curative and body-building powers of dance. It is a known fact that the limbs of children stricken by infantile paralysis have been restored to their original vigor through dance exercises. One outstanding instance is that of Nana Gollner, now a topnotch ballerina. The Army used dance exercises with great success on men with artificial limbs and the number of public and high schools adding dance exercise to their curricula is steadily increasing.

As a result of these and other factors, the scope of dance has greatly increased and Dance magazine has now expanded in content and coverage. In previous years, this publication was mailed to a limited number of teachers and professional subscribers, with a small quantity sold by local newstands. Early this year, through the facilities of the American News Company, Dance began circulating on a national scale. Today, our circulation on the newsstands alone has increased twelvefold over that of a year ago. From the letters we have received, we find great interest and enthusiasm in this new Dance magazine on the part of laymen everywhere.

Yet we have also received a few letters from teachers' associations asking for more trade information. With our new policy — which has as its main objective the promulgation of public interest in the dance — such material is too limited in scope for our editorial purposes. We believe that our more general and basic approach to dance will be of greater value to the profession in the long run than strictly trade coverage. However, we also have the sincere desire to give our teacher and professional subscribers the service they expect from this magazine.

And so we on Dance magazine would like you to write us whether you want this trade coverage in the form of a supplement edition mailed to teachers and professionals only. If we receive a sufficiently strong request for this edition, you will receive the first supplement around September 15th. In this supplement we will feature dance routines and other professional and business news and stories. We would also like to have your suggestions as to what you think should go into this supplement edition.

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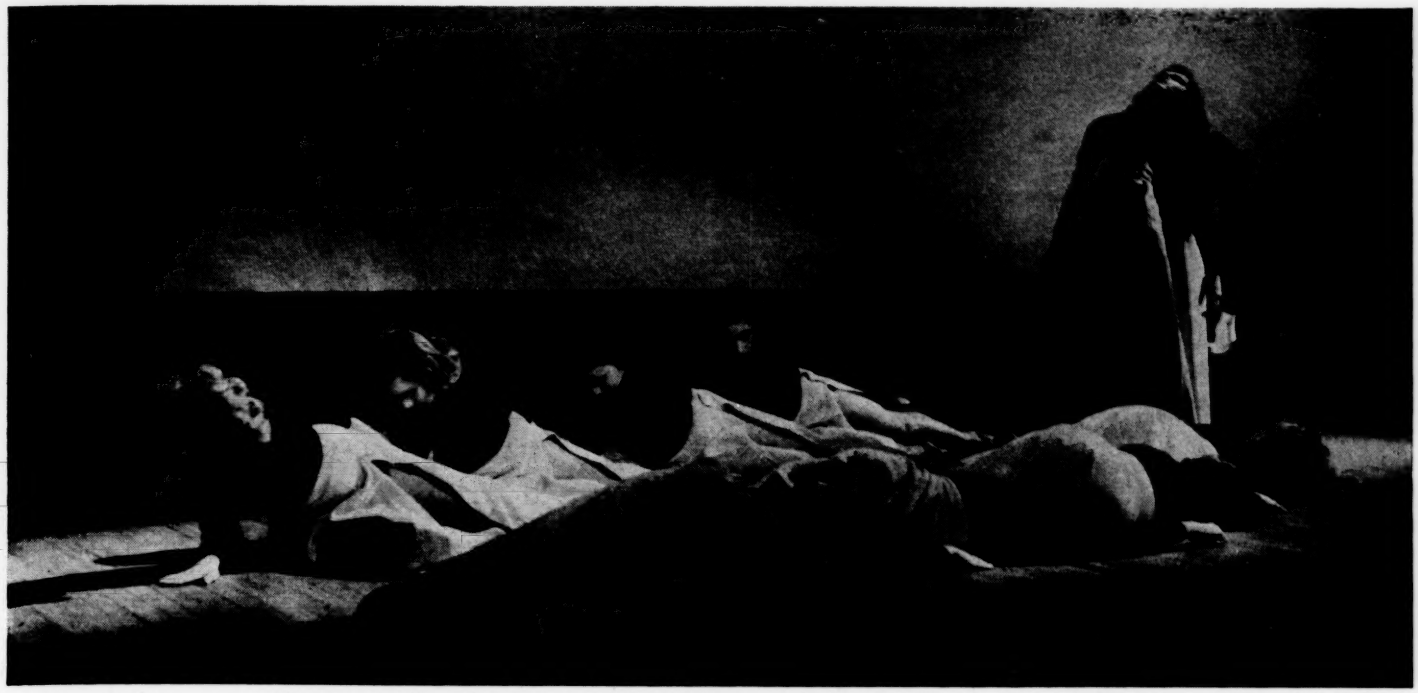


The Vassar College dance group, under the direction of Mary E. Whitney, present "Elegy." Margaret DeM. Brown

OPERATION DANCE!

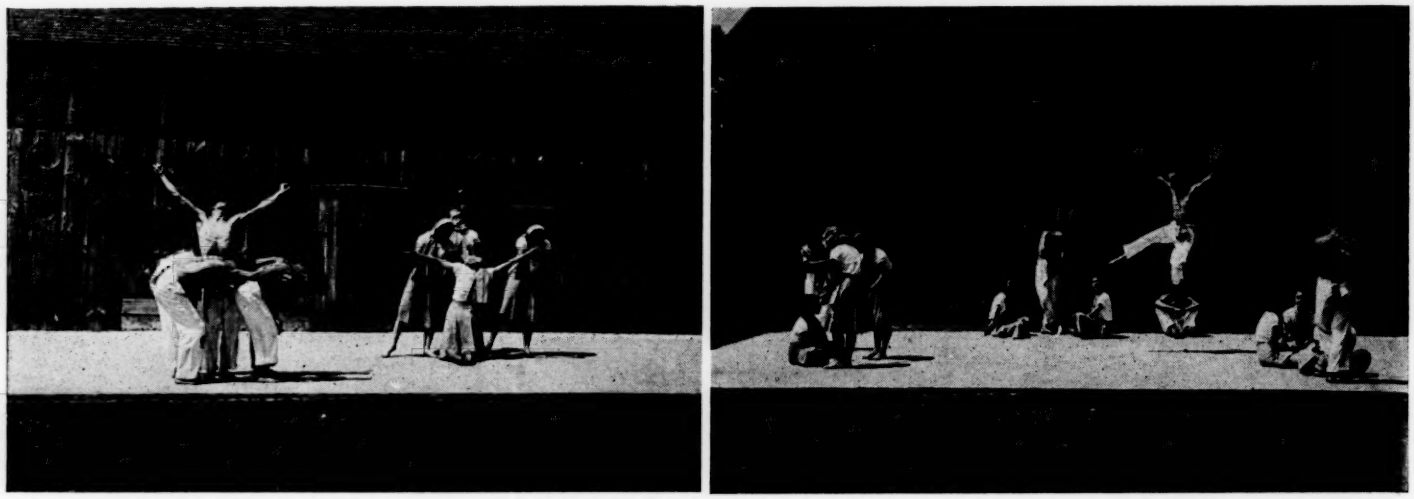
a critic offers a comprehensive program for the promotion of dance in this country

by WALTER TERRY

"IT'S a fine idea, but how do you make it work?" This question has been plopped onto my desk ever since my article, "A Campaign for Dance" appeared in the April issue of *Dance*. When I outlined the need for this campaign, I must confess that I labored under the delusion that dancers and dance educators would inform me that specific campaigns or dance programs were under way in their communities; I also believed that dance leaders themselves would suggest ways of bringing such a campaign into actual being. Instead, the whole program has been tossed back at me, and I have been called upon to prove that such a campaign can work. Since each community has its own specific problems relative to dance activity, only general problems can be discussed, and suggestions, general in nature, offered.

The majority of the questions have dealt with the problem of ill-equipped and slipshod dance instructors. How to get rid of them? How to brief parents on the differences between good teachers and bad, good dancing and cheap dancing? On numerous occasions, it has been suggested that all dance teachers be licensed by state governments, and that in order to be permitted to "hang out their shingles," they prove to a board of examiners that they have been properly schooled academically, that they have trained under recognized dance leaders, that they are familiar with anatomy and kinesiology, that their dance techniques are beneficial rather than harmful to the body and several other "musts." All real dance educators are sorely tempted to push for the acceptance of such licensing in order to do away with the charlatans in dance, but the obvious danger of this system is that no governmental licensing board would be equipped to render judgment, since few individuals, even if they be associated with boards of education, are themselves schooled in the fundamentals of dance. A better way to bring order to the chaotic field of dance instruction would be through the dissemination of information.

The spreading of valid dance information must be the prime purpose in any campaign for the development of dance in this country. We cannot begin with the premise that the public is stupid, for it is not. Parents may be misinformed but they are not, in most instances, devoid of reason. If many of them send their children to dance charlatans it is because they know no better; from their own experiences, they assume that dance is limited to ballroom work, to fifth-rate tap and to that horrible device known as toe dancing (not to be confused with ballet). All parents need to learn is that dance can be tap, folk, ballroom, ballet and modern; that it can be for the professional as well as for the layman; that one type is concerned with recreation, another for "show-off" purposes, still another for physical development only and the most important one concerned with dance as an integrating factor in the over-all education of the individual. The only way that the public is to learn of these distinctions is to be shown that they exist. Students study the plays of Shakespeare and Ibsen and students participate in school glee club activity, but such training does not



Young professionals and students at Jacob's Pillow in Foster Fitz-Simons' "Festival." Harry Coble is center of group (left) and leaping (right).

presuppose that they will become either actors or singers on the professional stage. Such training is simply a part of general education and leads towards a fuller appreciation of such arts as vouchsafed by the professionals themselves; the same rule holds true for dance.

There are a few parents, I suppose, who get a certain kick out of seeing a child dressed up as an adult (and not a very nice adult) and doing dance tricks, but the majority, I am sure, would prefer dance training for their offspring aimed at making them healthier, happier, more integrated beings rather than midget tricksters. For those youngsters who desire professional training, information should be available relative to the differences between good training and bad. In ballet, how soon can the girl go on points? Should the knee or the hip or both be turned out and how accomplished? Similar physical problems pertain to other forms of dance in addition to such matters as style and taste. It is apparent, then, that inept teachers and fakes get away with kinetic murder simply because dance information has not been properly disseminated to the general public.

In the first article I stated the need for a dance campaign and in this one I have attempted to recapitulate the needs for a campaign and to itemize the flaws which such a campaign must erase. As in any campaign, truth is the major weapon, but if it is to be effective the truth must be spread and it must be believed. Since good dancing is true dancing, I suggest that dance speak for itself; therefore, the remaining problem is the one concerned with spreading the truth. If the truth is disseminated, a campaign for a nationally honored dance will be won.

The first step in our campaign for a better American dance system, must be taken by the real dance educators of the community. It is imperative that they foreswear personal animosity and unite to propagate the best in all types of dance. If the community is large enough, a modern dance teacher, a ballet teacher, a folk dance leader and others representing accepted forms of dance should inaugurate a sort of free information booth where parents or students could receive data on the types of dance instruction available in the community and the specific properties and qualifications of each type. But such an information booth for dance must be publicized, and here again united dance teachers are required to give freely of time and talent. In my previous article I suggested that local organizations be approached with offers of demonstrations and lectures. Let me be more specific. I think local divisions of the Parent Teachers Association should be contacted (or bombarded, if necessary) with an eye to PTA support. The group of dancers, or the dance council, should offer a series of talks, forums, demonstrations of techniques and participation classes (if such seem advisable) in order to acquaint the beholder with the scope of dance and the many functions of dance. Since practically anyone admits to a difference between black and white, it seems to me that wrong ways as well as right ways for doing a specific movement should be demonstrated. From such dance activities for the PTA could grow demonstrations, perhaps PTA sponsored, for the entire community. Ultimately, we could hope that the PTA would urge that dance be included in the school curriculum, and that it would be the right kind or kinds of dance, a layman's dance which would not subject the boy or girl to the pressure and strain of professional dance but which would enable him to participate in a healthful art-activity, a kind of dance easily related to his courses in music, geometry, physics, history and other subjects, a kind of dance which would afford him an opportunity to give form and substance and expression to his learning, his discoveries and his anticipations. Extra-curricular types of dance might include ballroom for recreation purposes, tap and ballet for school performances and amateur theatricals, such to be taught by knowing and authoritative instructors in those specific branches.

I think that religious institutions should be approached in the same manner as the PTA was approached with offers for lectures and demonstrations. For them, the more theatrical types of dance might be omitted and stress laid upon the layman's version of, say, the modern dance technique which is concerned with body discipline, expression and is generally related to the molding and developing of character.

Other organizations, even though they play more specialized roles in the community than the PTA or the church, can serve the dance campaign program. The local Kiwanis, Lions, and other clubs should be offered dance lectures and demonstrations in the light of such

organizations' support of community centers and town recreational facilities. And certainly the Visiting Nurse Association should be made aware of the healing properties of dance in both physical and mental illnesses.

If the real dance leaders of the community will take these measures to see that dance information is channeled through respected institutions to the attention of the public, they will soon discover that citizens will build up their own criteria of dance values and will, when in doubt, consult our "dance information booth" for guidance. It is apparent, I think, that once such a campaign is effectively launched, the days of dance charlatans are numbered, for they will have been put out of business by community opinion and not through the possible bias of a governmental, licensing agency. It is likely that these charlatans will attempt to worm their way into a dance council or into any campaigning aggregation of valid dance teachers; they might even try to form "mis-information" dance booths of their own, but with the work of good dancers matched against them, it is obvious that they could not long endure the comparisons.

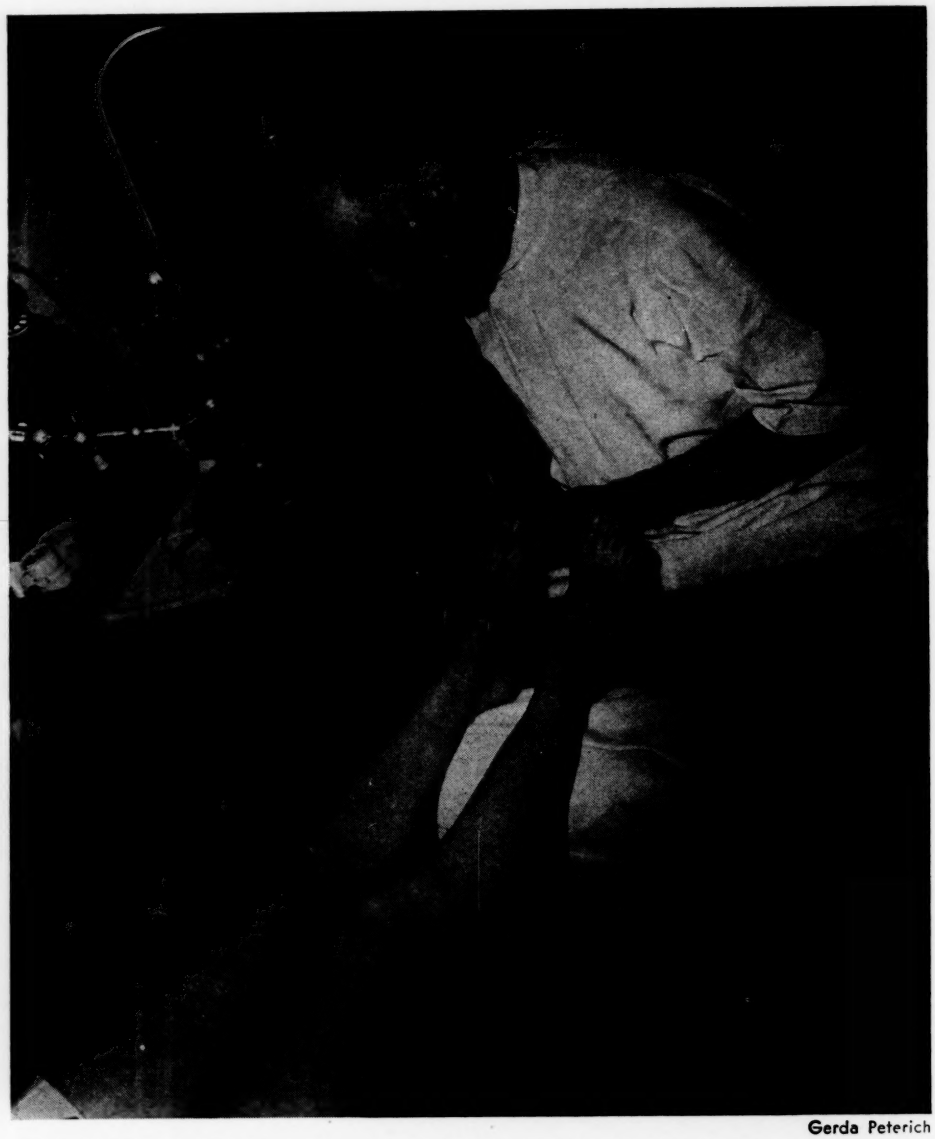
The results of such a campaign are self-evident, but let us summarize them by way of establishing goals. An intelligent public will eliminate the evils of bad dance instruction; worthy dance teachers will benefit from increased respect and increased activity; the community will be made aware of the many properties and styles of dance and will be able to make selections suitable to individual needs; an appreciative audience for the theater of dance will be established; standards will be erected throughout the schools of the land so that the dance program in Ponca City will be the equivalent of that in Ithaca, in the same way that fifth grade arithmetic is comparatively uniform in all fifth grades throughout the land; and no longer will professional dance be confused with layman's dance nor theatrical dance with educational dance. These goals, I feel sure, would be considered worthy by anyone who knows and respects the activity of dance. As I warned, it is impossible to outline specific campaigns covering the peculiarities of each community, but perhaps the generalized procedure I have set down can be adapted, by the dance leaders in every community boasting the presence of dance, in such a way that at least a few of the goals may be realized. This campaign seems, I know, like a Herculean task and the goals appear to be distant, but determination and initiative will surely bring success to Operation Dance!

Euripides' "The Trojan Woman" presented by Randolph-Macon Women's College by Greek department and departments of drama, dance and music.

DANCE DOCTOR

Dr. Horace Worrell is a physician who knows his footwork

by BARTON HENDERSON



Gerda Peterich

Dr. Worrell, podiatrist, at work on a terpsicho rean toe in order that the dance may go on.

THE human foot, with its twenty-six bones and complicated arrangement of muscles and ligaments, was never intended by nature to withstand the punishment and abuse necessary in the life of the professional dancer. This does not mean, of course, that dancers must injure or cripple their feet. Quite the contrary, according to Dr. Horace D. Worrell, podiatrist, who has specialized since 1926 in the treatment of professional dancers in New York City.

Dr. Worrell speaks with authority. After twenty years of taking care of dancers there is little he doesn't know about their troubles and how they got them. His patients call him a dancer's doctor.

"Dancers buy a block of stock in foot trouble when they select their profession," he says seriously. "However," he adds, "a few minutes of daily care will prevent most of the discomfort and check the development of serious conditions. It is just as important that young dancers be taught this care as it is that they should practice regularly."

Real structural damage to the foot is usually caused by too strenuous work when the child's foot is not yet strong enough for the things demanded of it. The Doctor insists that children should not begin toe work until they have had at least two years of ballet work in "flats." Moreover, practice periods should never be extended for long intervals without rest.

Really good teachers know this, but some unscrupulous instructors, in order to impress parents, will permit children to go "on the points" long before this time, when the delicate bones and muscles have insufficient strength to bear the weight of the body. Mamma may be pleased and can brag to the neighbors, but what she does not know is that years later her daughter's career may be abruptly terminated by the enlargement of joints and crippling of the entire foot structure just as the youthful ballerina is about to reach up and grab a handful of stars.

In 1926 Dr. Worrell came to the Broadway district to help out an old friend, Dr. Charles Green, who was ill and could not attend his practice among theatrical people. When Dr. Green died, Worrell stayed on to become a fixture on the Great White Way. He is the country doctor of the Rialto and has always had his office in the same building which is within a few blocks of all the theatres.

Today, at forty-nine, he says he was attracted to Broadway because he sang in a ship's quartet while serving in the Navy during the first World War. Nobody can quite figure that one out, but Broadway is attracted to him because of his warm, friendly personality, and quick perception. Most of all he belongs because of his understanding that the show must go on. From the very beginning of his practice, Dr. Worrell saw that in treating the foot ailments of dancers ordinary methods would not fill the bill. Dancers must dance. It is this professional approach in addition to his ability to remember everybody's name that has helped make him popular with the dancers.

His advice and directions for the care of the feet of dancers are easy to follow and pay off in hours of avoided aches and pain. Besides, they make your feet feel good! Sales clerks, postmen and traffic cops could use them too.

Dancers are admittedly tired after a

full day's work at the studio and have an understandable tendency to neglect their feet until they realize that no good artist is careless with the tools of his trade. By a simple procedure, a dancer can spare himself a great deal of discomfort.

Hygiene is the first consideration. The feet should be washed with warm water and white soap, following this with a cold spray, and then a thorough drying with a soft towel. The next step is to massage the feet with lanolin or plain white vaseline—giving special attention to the toes and nails. This massage serves two purposes. It stimulates the circulation and rests tired muscles. The grease keeps the skin soft and pliable, thus preventing the formation of hard callouses and blisters.

Unfortunately, there is a widespread belief among dancers that the skin should be toughened with alum or some similar astringent. Dr. Worrell, with years of experience behind him, says that this is an erroneous conception. He points out that these astringents have a tendency to dry out the skin and cause it to harden and that, when the skin is dry and hard, it will roughen readily with any rubbing. He adds that when the feet perspire profusely it is helpful to rub them with alcohol occasionally, but the regular grease massage should never be eliminated.

The next important step is the use of a good stiff nail brush to keep the nail flaps clean and free from exfilicated skin tissues. The nails should be brushed from the rear forward toward the end of the nail and not scrubbed crosswise. The nails themselves should be cut regularly and not too short.

In the selection of shoes, a proper fit is of the utmost importance. Moreover the dancers should personally examine shoes carefully for rough seams. The smallest roughness, although it may appear to be of no consequence, can cause much irritation and pain. In the excitement of dancing the roughness may not be felt until it is too late. While on the subject of shoes Dr. Worrell points out that if the counter or box of the toe shoe is too stiff it may be worked on with a hammer or some other instrument and are made more comfortable. If this is done carefully it can be accomplished without destroying the shoe or damaging it in any way. Some dancers claim they want as little stiffening or padding in the shoe as possible, and that they like to feel the floor with their toes. This can be dangerous, depending on the skeletal structure and strength of the individual's foot. A little lamb's wool serves as a buffer and is helpful in keeping the skin of the toes from chafing.

Modern dancers who do not wear shoes do not as a rule suffer from structural strains since they use their feet more as nature intended them to be used. They do get their feet black with dirt from dance floors and theatre stages. A little tincture of green soap or plain household ammonia placed in the foot bath will cleanse them easily.

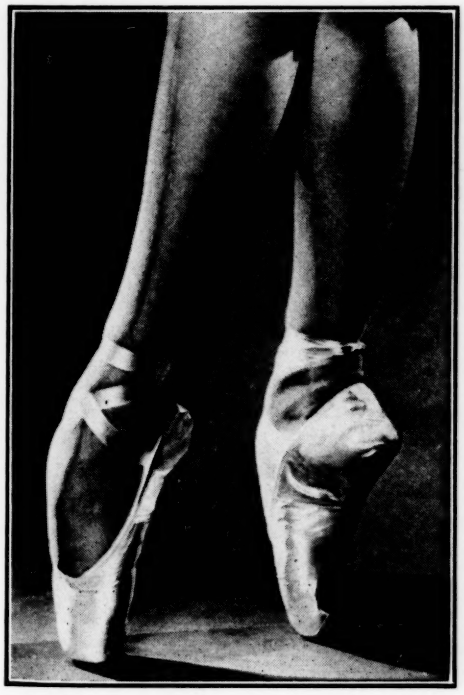
As a last warning Dr. Worrell cautions dancers against going into strenuous work without first warming up the muscles of the feet as well as the rest of the body.

He cannot do much about the effects of fatigue. He does, however, caution his friends about trying to do too much when they are overtired.

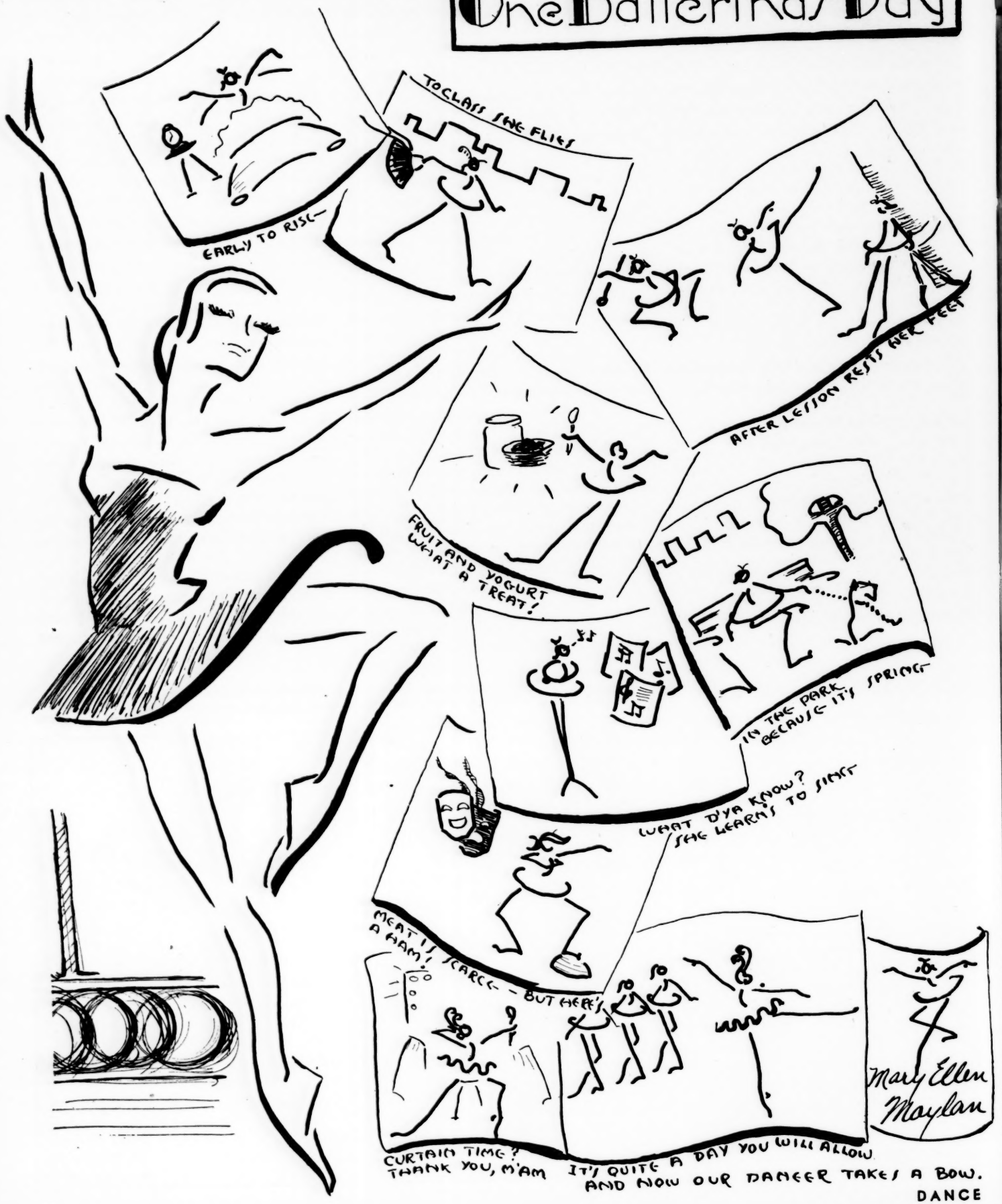
The occasional non-dancer patient that strays into the doctor's office comes out forgetting that he ever had any foot troubles. He usually does a double take at the sight of all the glamour waiting to see the doctor. He can't believe it. But now that Dr. Worrell has solved most of the problems for the dancers, he is beginning to think about the poor laymen who wouldn't know a fouette from a cabriole. One of the things that has been bothering him is how to provide an invisible arch support for women to wear in the shoe that has caught madame's fancy these days. With only a strap here and there, it might be easier for him to get the ladies to change the style. But one gets you ten, he'll solve it as is.

Margaret Banks of Ballet Theatre, noted for her beautiful arches, poses below left in fifth position. Center: X-Ray of Miss Banks' right foot on point. Note nails and boxing around toe shoes. Right: Same foot, bare and completely relaxed.

Walter E. Owen—N. Y. X-Ray Lab.



One Ballerina's Day



Anton Dolin checks the arm position of a prospective ballerina at the Helen Barrie school. Gerda Peterich

TRAINING FOR THE BALLET

an expert gives some pointers to parents of budding Pavlowas and Nijinskis

by ANTON DOLIN

LET me begin this short, and I hope very much to-the-point article, by saying that I do not desire or ever wish to teach small children to dance. Therefore my advice at the outset becomes impersonal and objective. I will ask myself a few questions. They are questions I have been asked by mothers on many occasions.

At what age should my child begin to dance?

Not before your child has learned to walk and run and play steadily upon its own two feet and legs. A child of six can be more physically developed than a child of ten. This is the age I feel is best for the average child to begin its training, unless an exceptional talent is shown at an earlier age. Even then, perhaps, a wise mother may wait. If the chosen teacher is an honest and good one, let her decide if the child is sufficiently strong to begin even the first exercises of the barré.

I don't really mind if my child becomes a great dancer or not, yet I would like my child to learn. Does it really matter to whom I send my child for lessons?

Definitely *yes, it does matter!* No student and above all no small child should be sent to any but a recognized teacher. Much harm can be done at the beginning by wrong placing, by the straining of young legs and backs. However slight or serious a child's illness may be at an early age, surely no parents would send their child to be cared for by an untrained nurse, but would place her in the hands of a fully qualified doctor. So it should be with the early training of children for the ballet—only a fully qualified teacher of the dance should be approached.

How soon should a child be allowed to dance on its toes?

Let that rest with the teacher, though here I would give advice to the teacher. The very fact that a child of eight or ten can dance with ease and strength on its

(*continued on page* 20)

All group exercises are performed on a studio sound stage in cadence with the beat of a drum. This exercise is intended to develop legs and thighs.

HOLLYWOOD

WHEN moviegoers see the unusual dancing in such Columbia pictures as *Tonight and Every Night*, *Tars and Spars*, *Cover Girl* and *Down to Earth*, they are not looking at traditional screen Terpsichore. For when Columbia signed a bullet-headed young dancer named Jack Cole in 1944 as dance instructor, there came into formation the first permanent ballet company at a film studio.

Beginning in February, 1944, Cole's group of twelve dancers started rehearsing six hours daily on the studio's big Stage 10. They led off with gentle limbering-up exercises at 9:30 a.m. and worked through the afternoons until 5:30 with every complicated ballet exercise in the book. By mid-April, the Cole group, trained to a fine pitch, could handle any step from ballet to boogie. Today it is one of the best trained dance units in the motion picture industry, well paid and under permanent contract to Columbia.

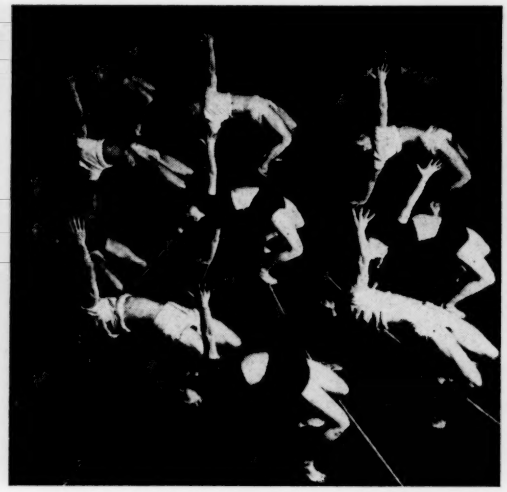
Such serious training for film musicals is not customary on the coast. The usual procedure in filming a big musical sequence consists of calling in a chorus of glamorous young ladies three or four days before the number goes before the cameras. But Cole's concept of choreography is much more comprehensive, and his program has paid off in superior dance production numbers. These pictures illustrate some of the basic exercise in his course. D. S.

This is a floor exercise for developing good abdominal structure. On beat of drum, dancers roll first their right leg, then left leg to the side.

DANCE GROUP

Cole group closeup. Although all are pin-up girls, contracts provide they do not have to pose for cheesecake stills usually accompanying musicals.

Number from "Tars and Spars," titled "After the War, Baby." Marc Platt and Midge Parker in the foreground.

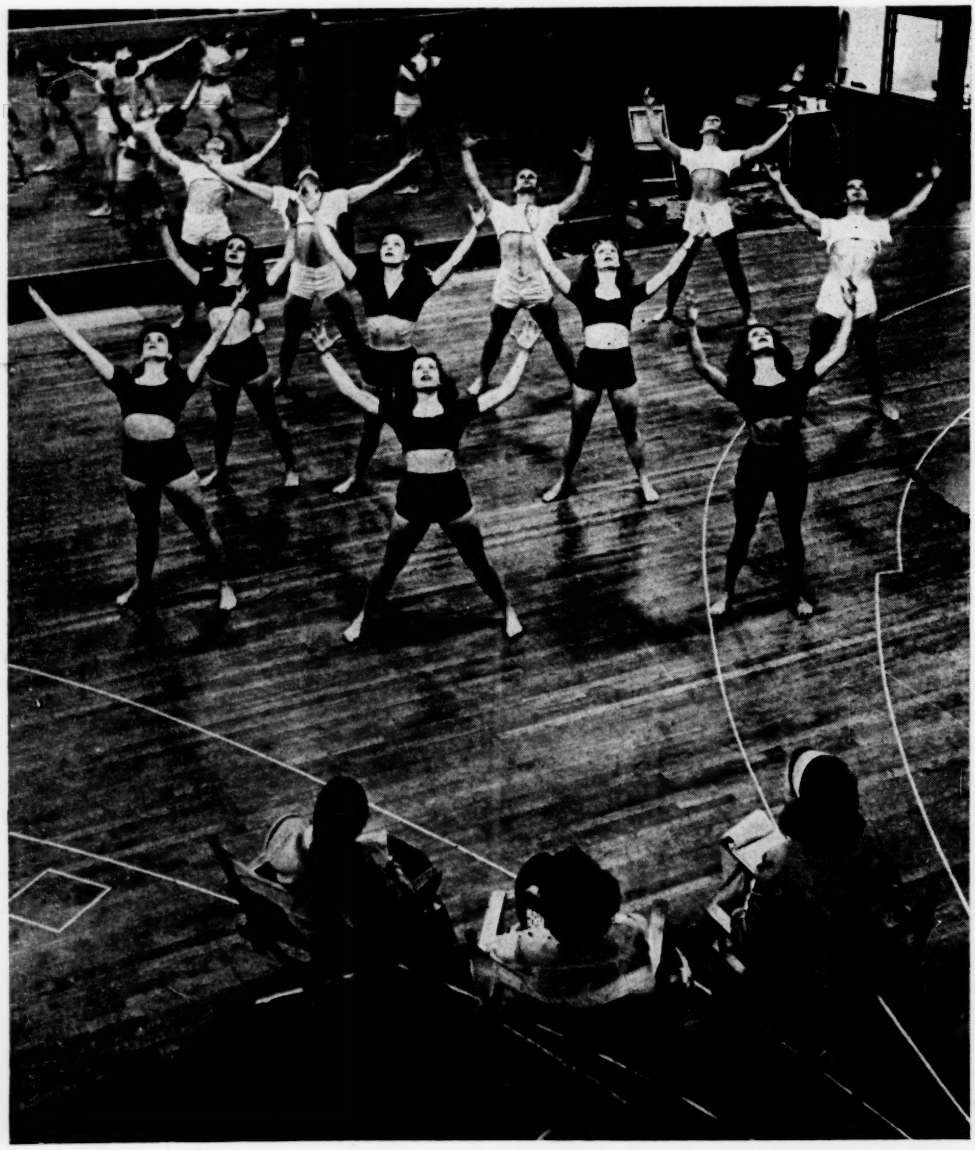


This is a two-movement posture exercise that constituted some of the preliminary training to production.

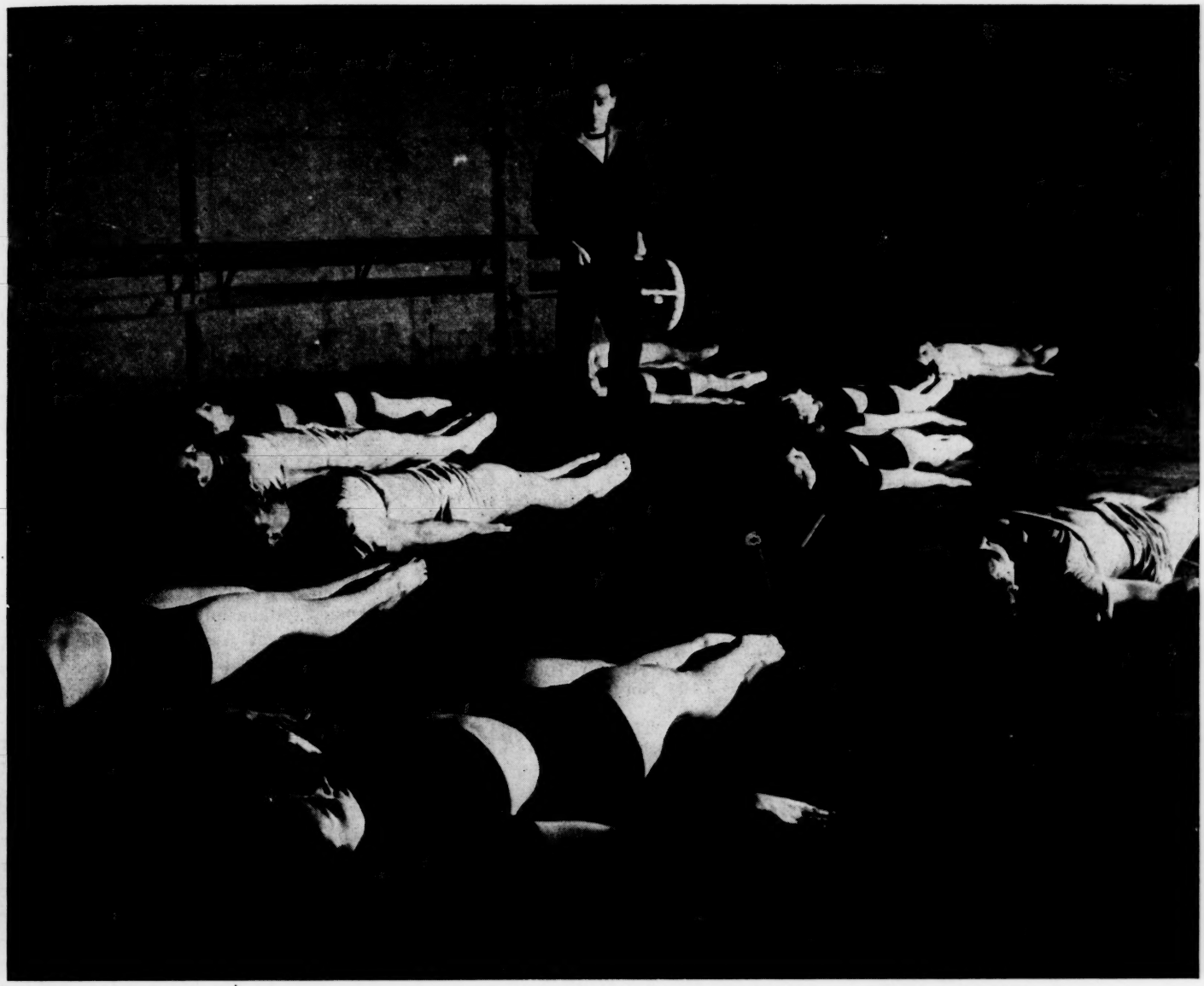
Same exercise, which begins from a sitting position, dancers suddenly rising to one-arm stand from floor.

Photos: Schuyler Crail—Picture Surveys, Inc.

This rugged exercise develops legs and gives freedom to movements of pelvis and torso. Dancers begin exercise from front position, swing arms and torso in circle.



Above: After basic morning exercises the Cole dancers await an intensive afternoon of ballet training. Below: A valuable stretching exercise for developing arms and loosening muscles.



Cole (standing) begins all floor exercises with a few moments of relaxation of the back. Later this bare sound stage setting will be transformed into a glamorous background for this same dance group in a musical comedy number.

Tough abdominal exercise, culminating in a wide leg-split back to the floor.

One of Cole's general limbering-up exercises which group uses regularly.

A moment of relaxation at the door of the sound stage after ballet session.

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Ballet Training

(*continued from page* 15)

toes is all the more reason to limit such work to a minimum. Why, if the gift is already there and the arch of the foot and strength in the toes have already been developed by nature, force it and use it to an extreme over the many early years of training? The results will be trouble in later years nine times out of ten.

How does the training in England and France compare with that in the United States?

In England and France where I have witnessed much teaching, great care is exercised in the training of young children. Madame Adeline Genee, as President of the Royal Academy in England, has laid down basic rules that have eradicated the faults and at times dangerous conditions that existed in the schools in England until the advent of the now recognized syllabus of dancing insisted upon by the Royal Academy of Dancing. A child is not allowed to turn endless fouettes, and to do tricks or stunts on the toes just because she may be able to. The child is carefully prepared in her groundwork and only with time and at the proper moment in her development is she allowed to execute the many difficult enchainements on its toes. I remember that Markova as a "wonder kid" for such she was (and is), could, at the age of eleven, execute any steps with ease and perfection, yet seldom was she allowed by our teacher, the late Serafine Astafieva, to use her slender steel-like toes in the class-room. They were being kept for later days. Today one can see the reason, for they are "young feet" with no trace of the many great and arduous tasks that they have performed.

I know of several schools in New York where children are honestly trained, where the care and training of children is methodically and scientifically approached, where the child is not only taught to dance but instructed in the manners, deportment, and the importance of the great art he or she is learning. From one of these schools comes a new member of our company, Patricia Barker. Markova saw her seven years ago when we first arrived from Europe. Two years ago she joined the Ballet Theatre's corps de ballet. In a very short while she emerged as a fine young soloist. She had the advantage of a correct ballet training at the beginning with no faults to eradicate and a strength

and deportment that had been guarded and developed in a judicious way. She was a child who had begun to dance correctly, who has become a soloist and who one day, may yet become a ballerina.

There are many other points I feel sure that I have left unanswered. This article is of necessity short and, obviously, cannot comprehensively cover so important a subject. If any teachers or mothers who are sending their children to learn the dance, whether with professional intent or not, would like to send their questions to me, care of *Dance* magazine, I will endeavor to answer those of general interest and value, in a future issue of this publication.

LA SEVILLA

NEW RHUMBA ROUTINE

MISS Elisa Stigler of the Chicago Musical College has arranged this new Spanish folk dance in rhumba style for teachers.

Danced in closed position. Both start with left foot.

A

1—2) Step on L in back of R (5th position)
3) Step diag. fwd. on R
4) Tap ball of L in back of R
1—2) Step diag. back on L
3) Arch R next to L at instep
4) Raise R to R side

Reverse

B

1—2) Step on L in back of R (5th position)
3) Step R to R
4) Step on L crossed in front of R
1—2) Point R near L (R knee slightly bent)
3—4) Kick R to R side

Reverse

C

1—2) Step on L in back of R (5th position)
3) Step on R (with a slight turn to L)
4) Brush L fwd. (still facing a little to L)
1—2) Step on L in front of R
3) Step on R facing opposite direction (turning to R)
4) Step on L (finish opp. line of direction)

Note—Make own combinations as:
A.B.C.A.;
A.C.A.C.;
B.C.B.C.; etc.

Music—Any popular rhumba.

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Teachers interested in joining the Dancing Masters of America write to national headquarters or to the local club secretary

Mario Rosel

Madame La Meri and ensemble in the "Bach Bharata," premiered recently at the Ethnologic Theatre. Left to right: Lillian Rollo, Rebecca Harris, La Meri, Edna Dieman and Juana.

Dance REVIEWS

ALICIA Markova, Anton Dolin and a company that numbered several brilliant dancers including Rosella Hightower, John Kriza, Yura Skibine, Albia Kavan, Rex Cooper, Jack Gansert, Muriel Bentley, Margaret Banks and Patricia Barker, together with a corps de ballet and a symphony orchestra, played several weeks in Chicago, Detroit and Milwaukee. The repertoire was a veritable feast of classical dancing for it consisted of three ballets blancs—*Les Sylphides, Swan Lake* and the second act of *Giselle*—Dolin's *Pas de Quatre,* Act III of *Nutcracker* and a divertissement made up of a number of solo and group dances.

The company's two ballerinas, Markova and Hightower, are extreme opposites in style and in their approach to the dance, and it was interesting to see them follow one another, often in the same roles. Markova, slight, airy, effortless, the incarnation of dance, and Hightower, strong, poised, all fireworks and virtuosity. They were in no sense rivals, just two artists, each being herself and each sincerely appreciated.

The ballerinas were partnered by Anton Dolin, than whom there is no better, and by Yura Skibine and John Kriza, both handsome and talented.

There is no criticism one can make of classics like *Sylphides, Swan Lake* and *Giselle* when they are given excellent productions. The ballerinas and their partners were in top form, the corps was good, the costumes were fresh and new, and the backcloths for the first two were the lovely ones painted by Eugene Dunkel for Ballet International. The forest setting for *Giselle* was by Remisoff.

Markova and Dolin are still the supreme interpreters of the leading roles in *Giselle* and with Hightower as Myrtha, the second act has not been danced so well for several seasons.

Pas de Quatre had two newcomers. Patricia Barker was charming as Carrito and Margaret Banks, physically well cast as the Danish Lucille Grahn, gives promise of working into the style of the role.

Having a divertissement for the last section of a ballet program was the custom in the days of the Pavlowa ballet. Some of Pavlowa's best remembered dances—*Dying Swan, California Poppy, Gavotte*—were presented in this manner. Artistically there is a valid reason for developing this category of dance and in the case of the Markova-Dolin company the character dances and showy technical work gave the necessary color after a dose of white ballets.

The divertissement opened with an applause-reaping Strauss Polka arranged by Celli and danced by Edith Allard, Fay Rachelle and Jack Gansert. It ended with a well-designed and beautifully danced group dance choreographed by John Tara to the waltz from Tschaikovsky's *Eugene Onegin.* It brought in the whole company for a logical last appearance before the final curtain.

In between, Markova and Dolin each contributed a solo, Dolin chic and bitingly clever in his *Espagnol* and Markova the essence of spirituality in *Dying Swan* and of delicacy in a variation from *Sylvia.* Rosella Hightower partnered by Skibine or Kriza, dazzled the audience in the *Black Swan* pas de deux or that from *Don Quixote.* John Kriza and Albia Kavan danced the *Bluebird* variation—Kriza in fine form and Kavan always at her best when her elegant legs can show under a short tutu.

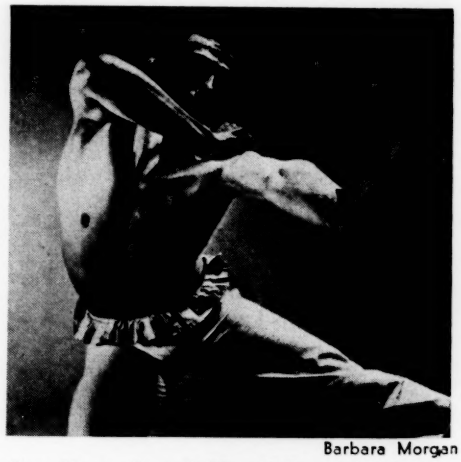
There were other numbers—some with shortcomings, some artistically vulnerable, but all delivering the kind of wallop that makes audiences sit up and applaud.

A. B.

Bach-Bharata Suite

Madame La Meri, whose Ethnologic Dance Theatre has long been the temple of authentic Eastern dance, presented on May 21st a new work, *Bach-Bharata Suite,* which combined the architectonic classicism of Bach's music with the oldest known dance technique, the Bharata-Natya of South India (a system of movement first recorded in the third century).

Typical excerpts of Bach music were selected for the five sections of the suite. *The Art of the Fugue* utilized four dancers whose movements were a visualization of the four thematic bars of the music. *Two-Part Invention* was danced by two members of the La Meri company (Lillian Rollo and Juana), employing an exceptionally exciting use of floor contacts. *Air on the G String*



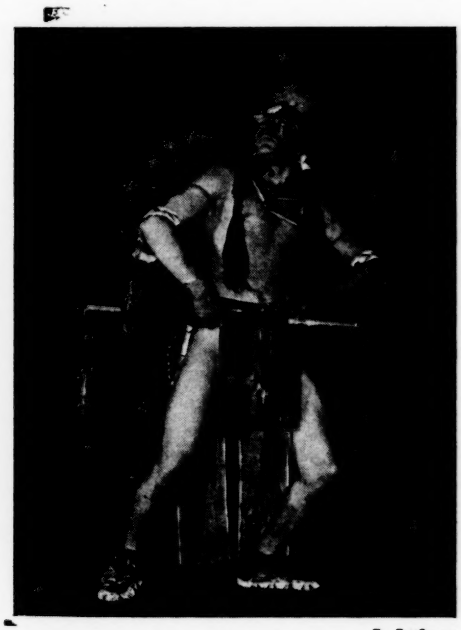
Barbara Morgan

Jose Limon danced "Peon" from his Mexican Suite at the recent American Dancers concert.

was a solo by La Meri in which the upper body followed the melodic line while the lower body followed the accompaniment. This was choreographically the weakest link in the suite, though projecting more emotional color than the other sections. *"Come, Sweet Death"* was in chorale form employing the entire group. The finale, *Concerto in D Minor* (Allegro) presented a greater freedom of movement and made more use of dynamics, with La Meri interpreting the piano solo and the chorus moving for the orchestra.

Aside from being a triumph of mathematical precision in the pattern of the choreography, Madame La Meri has proven in this new suite that the Hindu idiom is a definite *style* of movement, a technique of great variety which can be used to interpret the dance-art of any nationality of artist. The general dance public, whose knowledge of Hindu dance is limited to the stylized cabaret versions of commercial dancers whose stock in trade is the hand-gesture, would be amazed at the versatility and adaptability of this dance language when employed by an artist and scholar.

On the same program were *Swan Lake,* which uses the traditional music, libretto and choreographic design of the ballet, changing only the actual physical idiom from ballet to Hindu; and *Indo-American Gesture Songs* which set traditional Eastern gestures to typical Western songs. D.S.



E. F. Swan

Reginald Laubin appeared in authentic American Indian dances at the Brooklyn Academy of Music.

Pearl Primus

Pearl Primus's concert on May 19 at the 92nd Street "Y" was her best in some time. Not only was Miss Primus in good form herself (and her "good" is certainly thrilling), but she assembled a charming and spirited group consisting of dancers Vicki Henderson, Alma Sutton, and Joe Nash (all of *Show Boat*); narrator Gordon Heath (of *Deep are the Roots*); and her old standbys, singer Helen Tinsley and drummers Norman Coker and Alphonse Cimber.

Miss Primus can now add a new laurel to her steadily mounting collection. She has become a really expert program maker. By re-choreographing some of her own solos such as *Te Moana, Afro-Haitian Play Dance,* and *Carribean Conga,* for the members of her group she has relieved the monotony one formerly felt in the primitive section of her program. It now stands as a thoroughly interesting and colorful cross-section of Negro ethnic dance skillfully highlighted, of course, by Miss Primus's own best numbers like *African Ceremonial* and *Shouters of Sobo.*

While other artists (notably Asadata Dafora and Katherine Dunham) have done valuable research in Haitian and African Dance, Miss Primus seems to be the only one to have accomplished a really effective synthesis of scholarship and theatre—with neither one overemphasized. Her only deviation from the path of good theatre in the primitive section was *Legend,* a loosely choreographed tale of a witch and her victims. While Joe Nash tumbled and leaped manfully as the chief victim, he could not save this rather pointless little work.

The second half of the program, devoted as usual to dances in the contemporary idiom, proved again that Miss Primus's development in this vein in no way equals her development in the ethnic dance. The only new addition to the oft-repeated numbers in this series was *Chamber of Tears* to original words by Miss Primus. In this case she proved herself a better poet than choreographer, for the originality of the words was not matched by the dance, a rather naive and on the whole uninventive successor to *Motherless Child.*

The strangest thing about *Chamber of Tears* is that the poem had a certain formality of structure, while the dance seemed an improvisation. While structural formality is not necessarily a criterion of achievement in the modern dance, much of Miss Primus's composing would gain in strength and direction from at least a temporary adherence to formal lines of composition. Instead of subduing her natural inventiveness and spirit under an academic yoke, it would heighten the important things she has to say and relegate secondary details to their deserved position. At the present time only *Strange Fruit* has these qualities in noticeable proportion.

The entire program moved at a fine pace with Kenneth Drew presiding at the piano and Doris S. Einstein contributing her usually well-timed lighting. D. H.

Two Concerts

The moderns were well represented on Sunday, May 12th, when Anna Sokolow gave an afternoon program at the 92nd Street "Y" and Merce Cunningham performed in the evening at the Hunter College Playhouse.

Seeing both on the same day was a stimulating experience, for they typify opposite poles of approach in the contemporary dance. Anna Sokolow is a realist. She is socially conscious. She is concerned with reaching and moving the greatest possible number of people—usually through emotional means. So absorbed does she become in the social and socializing aspects of her art that detail is sometimes neglected for over-all effect; and form is neglected for content.

Her program was about equally divided between Mexican and Hebrew themes. But strangely, the two dances that stand out most sharply in retrospect are more or less outside these categories. *Mama Beautiful* (to a poem by Mike

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Quinn and music by Alex North), a poignant portrait of a tenement child trying to minimize the ugliness of her surroundings, showed Miss Sokolow at her dancing best. So eloquently and freely did she move that one kept wishing the accompanying words would cease and let the dance speak for itself . . . which it could easily have done.

In *Our Lady* Miss Sokolow managed deftly to capture the stiff angelic sweetness of a religious portrait. With hands held daintily and heels tapping intermittently, she progressed through a simple floor pattern nicely colored with restraint and femininity. Here was a welcome contrast to the over-projection of dances like *Kaddish* and *The Exile.*

Miss Sokolow chose her musical accompaniments carefully and they were well performed by Sophie Cait at the piano and Arno Tanney, baritone.

From this slice of realism it was quite a skip to Merce Cunningham, the escapist. He is not directly concerned with human problems and how to solve them. His dance language is for the initiated few who are as interested in contemplating Mr. Cunningham's navel as he is himself. The effect tends to be over-intellectual and a little precious.

But there *are* compensations in going along with Mr. Cunnigham. He is a dancer to the core. There isn't a crude or clumsy bone in his supple body. His phrasing and sense of form approach perfection.

After an unworldly-sounding orchestral prelude composed and conducted by John Cage (assisted by an excellent ensemble of seven musicians), Mr. Cunningham embarked on four voyages of personal experience. The first three, *Idyllic Song* (Satie), *Root of an Unfocus* (Cage), and *Tossed as it is Untroubled* (Cage), managed to transcend the confines of the purely personal and relate themselves to the experience range of the audience. How much of this is due to the fact that they are repeats from last season it is hard to conjecture. The fourth of the set, *The Encounter* (Cage) was a serious variation on Mr. Cunningham's playful use of an object in last year's *Mysterious Adventure.*

The slender thread of contact was broken—never to be regained—after the first intermission. While interesting in form and costuming, the new additions, *Invocation to Vahakn* (Alan Hovhaness), *Fast Blues* (to a drum improvisation by Baby Dodds), and *The Princess*

(continue on page 26)

NORMA ALLEWELT

School of the Dance & Its Related Arts in Syracuse, N. Y., closed May 1st due to Miss Allewelt's marriage in June.

After 20 years of service to the dance profession, Miss Allewelt will hereafter reside in New York City. Correspondence may be addressed to her at 216 Bassett Street, Syracuse 10, N. Y.

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MATA AND HARI

Maurice Seymour

Mata and Hari in their Fakir's dance.

MATA and Hari, the night-club and musical dance satirists, are schizophrenic personalities. Their real names are Meta Kranz and Otto Ulbricht, and they are serious dancers on the concert stage when they are not entertaining the customers in the plushier places.

Both dancers are from Zurich, Switzerland, but their paths did not cross until they met in the Trudi Shoop Ballet as principals. Mata had studied with Mary Wigman. Hari's interest in dance stemmed from his inclination toward athletics and his work with Rudolph von Laban, the researcher in dance movement.

The exigencies of earning a livelihood sent the team to the night clubs. Before long they were booked in the top night spots in America and followed with two seasons in a successful musical.

Their concert repertory is in the form of suites—the most recent being a take-off on night club personnel and a circus number. New also are *Bonwit-Teller's* and *Carnegie Hall*. The former kids the fashionable display style of a department store and the latter takes a couple of "music lovers" from their home to the gallery. A. B.

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Reviews

(continued from page 24)

Zondilda and Her Entourage took on the guise of theatrical and kinaesthetic curiosities.

The last-named was a trio with Winkie Bosler as the princess and Katherine Litz and Mr. Cunningham as her courtiers. With childish naiveté the dancers pranced and prattled to music composed and conducted by Alexai Haieff.

Secondary aspects, notably costuming, were consistently good. D. H.

Matty Haim

The term "dance" received a rather unorthodox extension in meaning when Matty Haim and Dance Group performed on May 18 and 19 at the Studio Theatre. Miss Haim's concept of dance seems to center about absence of movement, rather than its presence.

Though schooled in the vigorous Graham-tradition, she has pursued the mystic and ascetic aspects of her predecessor's art so relentlessly that it has become divested of much of its relation to dance and emerges as a personal, seemingly religious rite. All the compositions are woven of long spaces of nothingness surrounded by very little variation in dynamics or mood. The effect is trance-like and totally abstract.

In watching Miss Haim's solo work (notably *On Chinese Soil, Bach Suite,* and *Five Cantos in Silence*) it was difficult to discover her principle or basic philosophy of movement. Most of the dances began with arms held aloft—but tiredly so. As the movement progressed, one could ascertain no real relationship between arms and body or body and legs. The three units seemed disembodied one from the other—not in the formal decorative sense associated with ballet, but almost in a floating unreal sense.

The main center of energy was the feet, which, though bare, beat a sharp intermittent tattoo on the floor. Miss Haim's face was at all times expressionless.

The group number, *Children of the Earth,* was ambitious in structure. But here again the young dancers (Nellie Becker, Shirley Broughton, Edith Stephen, Mark Ryder, and Woodbury Conkling) seemed constantly to restrain their natural energy to suit Miss Haim's requirements. This gave the dance a probably unsought-after quality of unrelieved tension.

Dedicated to the "Children Abused the World Over and to the Mothers Who Remember", the composition was in three sections. The first (*Children of the Earth*) and the third (*Danza; People: Road to Growth*) were unaccompanied. And the second (*A Woman Remembers; Episode: Play Dance*) had a score by Merton Brown. Most effective were the first section with Miss Haim as a lonely figure weaving in and out of five seated forms, and the *Play Dance* with its carefully planned sense of direction.

Robert Cornman provided piano accompaniments and incidental music for the *Five Cantos in Silence.* D. H.

American Dancers

An all-star group of American dancers donated their services for the benefit of Russian Relief, Inc. at a concert on May 25th at the Brooklyn Academy of Music. John Martin, dance critic of the *New York Times,* was chairman of the event. Included were Martha Graham, Charles Weidman, Alice Dudley and Katherine Dunham with their groups; the Dudley-Maslow-Bales trio, Jose Limon, Reginald and Gladys Laubin, Nora Kaye and Jerome Robbins.

Three premieres were presented. The Charles Weidman group danced his sprightly new *Dialogue,* with music by Ernest Block. Jerome Robbins and Nora Kaye were seen for the first time in *Afterthoughts,* a pas de deux which pokes none-too-gentle fun at the ballet observer who identifies himself in his mind with the performance on stage. Mr. Robbins choreographed the work to music by Stravinsky. In *Pink Scene,* the Katherine Dunham dancers presented stylized incidents in Santo Domingo at high noon. D.S.

PERPETUATING THE MORDKIN TRADITION

IT will be two years on July 15 since Mikhail Mordkin, one of the great figures of the dance, passed away. At the turn of this century in Russia and throughout the world, he was acclaimed as the foremost male dancer. Both as the outstanding partner of Anna Pavlowa, and as an exceptional mime, actor and choreographer, Mordkin left an indelible imprint on the dance field. At the age of seventeen, he had already reached the height of his profession as premier danseur of the Imperial Ballet in Moscow. Shortly before his death, he had left his mark on the American dance with the Mordkin ballet; the first of the major American ballet companies.

Mordkin's tradition is being perpetuated by his widow, Bronislava Pojitskaya, with the Mordkin School of the Dance at the Master Institute, which is the only and original school bearing the name of Mordkin. Mordkin originally founded the school in 1925 and his wife was active in its guidance. Madame Mordkin's ballet background is a distinguished one. She was first soloist at the Moscow Imperial Theatre, then first character dancer with the Pavlowa-Mordkin troupe and assistant ballet mistress of the Mordkin Ballet where she supervised the training of dancers and the details of ballet production. She was associated with Mordkin in all of his productions. With the Mordkin School of the Dance she is carrying on the tradition of the Mordkin method of training for ballet. R. O.

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DANCE BOOKSHELF

TWENTIETH Century-Fox has cancelled out plans for filming Sol Hurok's book of memoirs in the concert management field, *Impresario* (Random House, 304 pp., $3.00) on the grounds that it is not suitable screen material. Now, with the publication of *Impresario,* it can be added that Hurok's memoirs are not very good literary material either. For one who has hobnobbed with so many of the footlight favorites of his time, the author's revelations are surprisingly flat. This may be good business—for Mr. Hurok, after all, still has to keep the wolf from his door—but, unfortunately, it makes for poor reading.

They are all here in this book—Isadora Duncan, Chaliapin, Pavlowa, Marion Anderson and the various ballet companies he has sponsored at one time or another. Ruth Goode, his press agent, has done a smooth ghosting job as well as a smooth press agent job for her boss. But the finished production, unfortunately, for all of its all-star cast, does not add up to a top attraction. Perhaps, one of these days, S. Hurok may decide to present the real, inside story of his behind-the-scenes experiences. If and when he does, it is a cinch that the yarn will be a little too hot for Hollywood to handle. E. G.

Borzoi Book of Ballets

The Borzoi Book of Ballets (Knopf, 400 pp., $4.50) by Grace Robert is a useful and authoritative addition to the ballet guide library. Not as heavyweight as Cyril W. Beaumont's *Complete Book of Ballets* nor as lightweight as Gerald Goode's *The Book of Ballets,* the Robert compilation manages to strike a happy medium between the two extremes. A careful introduction consisting of a history of ballet in the United States precedes the main body of the book. Sixty-eight ballets are alphabetically listed in detailed synopsis form, with a history of each ballet and a description of its dancers, decor and music. Only ballets that are in the repertoires of the modern companies are included. *The Borzoi Book of Ballets* is a thorough research job and an up-to-the-minute work in its field. There are fifty-four superior black-and-white pictures of ballet dancers in action including photographs of Rosella Hightower elucidating ballet technique. A glossary of ballet terms, an index and a bibliography complete the book. D. S.

This Thing Called Ballet

The introductory blurb to George Borodin's *This Thing Called Ballet* (Macdonald, London, 15 shillings) leads one to expect an indictment that will make Lincoln Kirstein's *Blast at Ballet* seem like a sedative. The actual text however brings nothing very startling—unless it be the number of errors in the captioning of an odd but large assortment of photographs.

Mr. Borodin seems to have no very detailed acquaintance with either the ballets or creators he discusses, but this does sometimes mean a fresh viewpoint and many of his comments are pertinent.

The book is too unreliable to be of value to the amateur balletgoer, but provides some amusement and new ideas for the hardened balletomane. M. C.

Sadler's Wells Ballet

The publication of Cyril W. Beaumont's *The Sadler's Wells Ballet* (Beaumont, London, 21 shillings) coincides with the emergence of the Sadler's Wells Ballet as a full-sized company at London's Covent Garden Opera House and fills a number of crying needs.

The Sadler's Wells Ballet deals with the thirty ballets which comprised the company's repertoire up to the creation of Helpmann's *Miracle in the Gorbals* in October, 1944, and is arranged in sections covering the pre-Fokine ballets, the Fokine ballets, and the works of De Valois, Ashton, Helpmann and Howard. The treatment is similar to that adopted by Mr. Beaumont in his *Complete Book of Ballets,* giving a detailed description of the theme of each ballet and sequence of dances, followed by some historical and critical notes.

The latter are concerned wholly with the ballets in question—purely as *ballets* and not as vehicles for dancers. There are indeed only four or five references to specific dancers—a most welcome change from the great cult of the dancer in recent years which has seriously unbalanced the audiences' attitude toward ballet as an art in itself.

The book contains forty-seven full-page illustrations of scenes from the ballets described and would give Amer-

ican readers a clear and detailed picture of the Sadler's Wells company. For the English public it provides a background of criticism by the man most fitted to write it, as well as recording the company's achievement in a masterly fashion, which is no more than they deserve.

M. C.

Two Ballet Masters

Artur Michel's *Two Great Eighteenth Century Ballet Masters: Jean-Baptiste de Hesse and Franz Hilverding* (reprinted in booklet form from the Gazette des Beaux-Arts, 19 East 64th Street, New York, 16 pp., $1.50) is another valuable treatise on ballet history, setting down for what may be the first and only time facts about de Hesse, choreographer of *La Ginguette* and ballet master for Madame Pompadour's Theatre des Petits Appartments, and Hilverding, who presumably created the ballet, *Le Turc Genereux.*

R. W.

The Revived Greek Dance

How ancient Greek dance ideals and practices are still a vital force in the twentieth century is told by Ruby Ginner in *The Revived Greek Dance* (Transatlantic Arts, Forest Hills, N. Y. 162 pp., $2.75).

According to Miss Ginner, an English dancer, the Hellenic dance had a major role in religious worship, festivals, athletic games, choral contests and the development and staging of drama. She has reconstructed it by studying old Greek vases, sculpture and literature. With Irene Mawrer, she has been teaching the "revived Greek dance" in London since the first World War. She now has groups of followers in many foreign countries.

Besides detailing how the dancers of ancient Hellas used the whole physique—legs, arms, head, and torso—to express their thoughts, Miss Ginner gives directions and exercises whereby others may learn the revived Greek dance. Her book will be an eye-opener to those who are unaware of the importance of this art in ancient times and the influence of Hellenic dance ideals and practices today.

C. J. LAMPOS

The Dancing Queen

In an effort to stimulate children's interest in the Dance, Rudy Finst has brought forth *The Dancing Queen* (Herfin Publishing Co., $2.50). An imaginative yarn about a queen who taught dancing, the story is profusely illustrated in color by Jeanne Wolfe. This is a unique and worthwhile addition to the children's bookshelf.

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The Shurman School, Carnegie Hall #843, N.Y.C. 19, N.Y.

DANCE ASSOCIATIONS NEWS

Francois Le Fevre (kneeling), ballet master, and members of the Pittsburgh Civic Ballet study the libretto and music for a new work.

DEA

Highlighting the 1946 activities of the Dance Educators of America (DEA) will be the club's one-day meeting on July 21 and the two week summer term of its Teachers Training School which starts on July 15 at the Henry Hudson Hotel in New York. The former is one of a series of Sunday gatherings held each year to provide members with working material, and is one of the two meetings open to non-members.

Classes in the Teachers Training School have been held monthly since last September, the fall and winter term having been completed last month. A repetition of these studies, together with successive subjects for those having completed the initial course, will be provided in the school's summer term.

Opened in January, 1945, the Teachers Training School is the result of wide experiments of the DEA over more than ten years, in an effort to determine the most logical procedure in providing adequate studies in preparation for successful careers in dance education. Originally planned for early 1942, the school's opening was postponed at the outbreak of the war. The DEA at that time had just completed the first draft of its Terminology, or vocabulary of terms and phrases used in teaching the various subjects of dance.

Basic dance technique, theory, the pedagogical approach to meet educational demands in the presentation of tap, ballet, etc., history of dance, music, ear training and rhythmic reponse, child psychology and correlation to school work are some of the subjects which comprise the school's courses. Credits which may be applied to an eventual Standard Certificate are awarded for the successful completion of each course.

Featuring the summer term will be a course in the social dances which is available to those interested only in this subject, and which may be taken independently of the other courses.

Kathryn Ellen Lewis is Principal of the Training School for Dance Teachers, and President of the DEA, and Thomas E. Parsons is Secretary-Treasurer.

D.M. of A.

The Dancing Masters of America (D.M. of A.) will hold its Normal School in Cleveland at the Hollenden Hotel, July 29 to August 2. For Convention Week, August 4 to 10, the D.M. of A. will move over to the Carter Hotel. A feature of this week will be the celebration of the organization's twentieth anniversary.

Faculty for the Normal School includes George Chaffee and Hilda Butsova, ballet; Johnny Sager and Jack Stanly, tap; James Rozanas, acrobatic; Gwen Kagey, Spanish dances and technique; Helen Keyes, baby dances; and Oscar Duryea, ballroom.

During Convention Week Muriel Stuart and Michael Nicholeff are to teach ballet; Florence Cowanova, children's ballet and novelty; Hazel Boone, baby tap; Helyn R. Flanagan, children's and intermediate tap; Ernest Carlos, intermediate and advanced tap; Walter Camryn, character dances; John Plaza, acrobatic; Jose Limon, modern; Alberto Galo, exhibition ballroom; and Sadie Nissen, recital showmanship.

In addition to classes, interesting forums and lectures are scheduled for both Normal School and Convention.

Leroy H. Thayer is Secretary-Treasurer of D.M. of A.

Pittsburgh D.M. of A.

In Pittsburgh, the D.M. of A. (Chapter 10) has been giving its whole hearted support to the Pittsburgh Civic Ballet, which has given six major concerts during the 1945-46 season. Karl Heinrich is President and ballet-master for the civic company, and Secretary-Treasurer for the Pittsburgh D.M. of A. The ballet company, in conjunction with the D.M. of A., has ambitious plans for the future and is one of the most active in the country.

Jack Bowman is President of Chapter 10 and Ruth Fairgrieve is Vice-President.

New York Society

The New York Society of Teachers of Dancing, Inc. announces its new faculty as follows: President, Mildred Duryea; First Vice-President, Edna R. Passapae; Second Vice-President, Florence Cowanova; and Secretary-Treasurer, William E. Heck. Board of directors include Franklyn Oakley, Chairman, Clara I. Austin, Dorothea Duryea Ohl, James R. Whitton, and Yolan R. Szabo.

Doris Kastilan

Lenore and DeVilla dance the Off-Beat Rumba for members of the Dance Educators of America.

CNADM

The Chicago National Association of Dancing Masters (CNADM) will hold its thirty-third annual Normal School and Convention in Chicago from August 5 through August 24. The Normal School will be housed in the Morrison Hotel and the Convention will be held at the Hotel Continental.

Among the teachers engaged for the Normal School are George Chaffee, ballet; Major Boothe, baton twirling; Gerald Cummins, tap dancing; Judith Sproule, children's dances; Harry Cooper and Frank Dolinar, acrobatics and adagio; Arthur Powell, James Hunt, Richardson Errington, George Gross and James Lackaye for ballroom dancing.

William J. Ashton is Secretary of the CNADM.

Student and Studio

The Young Peoples Dance Theatre closed their spring activities with a concert at the Paper Mill Playhouse, Millburn, N. J. in May. Emilie Sarles, director, presented the group in five original ballets, of which the most outstanding was "Hurrah for Mother." Starring were Audrey Peters, Sue Scott and fourteen-year-old Judy Neff.

On June 14, Vida Blunden presented her annual dance recital, titled "Saga of the North Woods," in Bloomfield, N. J. Shirley Simonds danced the leading role.

The Perry-Mansfield Players, Steamboat Springs, Colorado, begin rehearsals in July for a dance drama on a Mormon theme for which John Malcolm Brinnin will write the script and Louis Horst and Drusa Wilker the music. Harriette Anne Gray will choreograph the work tentatively set for August 22, Steamboat Springs, August 23, University of Wyoming, August 24, Denver.

Colorado College, Colorado Springs, announces its summer dance session from July 1 to August 24. Martha Wilcox is director and Hanya Holm will be guest teacher.

Anton Dolin will teach at the Ballet Arts School, New York, for two weeks beginning August 5, and Antony Tudor will give a four-week course opening August 26.

Hanya Holm conducts a concentrated course in modern dance technique and composition from June 3 through June 22.

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presented its annual recital on May 26 in New York. Mme. Tarassova goes to Europe for a two months' tour this summer in search of new ideas in choreography.

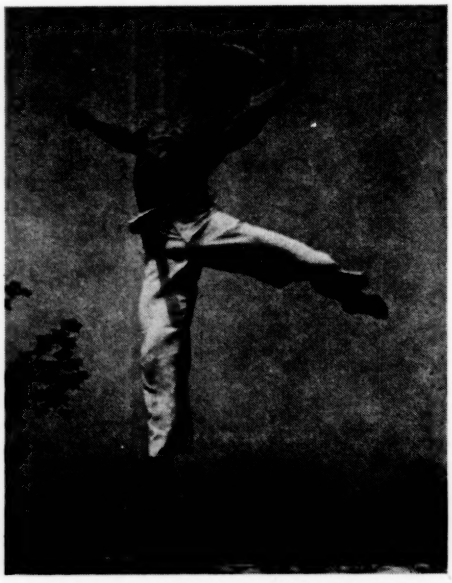
Trudy Goth of the Young Dancers' Studio recently gave a short wave broadcast in Italian over the studios the State Department has taken over from the OWI. This was a "Request Show" of the "Voice of America" series in which Miss Goth summarized trends in American dance schools for Italian listeners.

The Choreographers' Workshop, a new cooperative organization of young choreographers will start presentation of a series of monthly Sunday evenings at the Humphrey-Weidman Studio in early fall.

The Disc Company of America announces a new ballroom dance record series, including foxtrots, waltzes, rumbas, tangos and sambas. Albert Butler directed the cutting of the "Ballroom Disc" in conjunction with Duilia Sherbo. The teachers' associations will have the opportunity of hearing these standardized ballroom dance rhythms at conventions this summer.

After its final concert on the 21st of July, the San Francisco Ballet Company will become a civic organization with George Washington Baker heading the Board of Directors. Willam Christensen will be retained as Artistic Director for the ballet.

The Lillian Cushing School of Dancing will hold its 20th annual summer



Barton Mumaw, discharged from the Army, returns to Jacob's Pillow Dance School in July as teacher and Associate Director.

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course June 10 to July 12. Dancers of this school toured New Mexico in concert earlier this year.

The Adelphi Children's Theatre, sponsored by Adelphi College (Garden City, L. I.) presented "The Great Quillow" on May 18 at N. Y. Times Hall. Dances were choreographed by Winifred Soldan. The play was based on a story by James Thurber.

Who's Who

ANN BARZEL, *Dance's* Chicago correspondent, is a widely known teacher and dance authority.

ANTON DOLIN, former Ballet Theatre star to be featured in a new ballet company this fall, turns author for *Dance*.

BARTON HENDERSON was a singing cowboy at the World's Fair and danced in *Lady in the Dark* before turning to writing.

DORIS HERING is *Dance's* regular modern dance reviewer and an amateur terpsichorean herself.

C. J. LAMPOS is a frequent contributor to *Athene Magazine* and Associate Editor of *The Spot-Lite*.

MARY ELLEN MOYLAN, featured ballerina of the recent *Day Before Spring*, is now learning to sing and act. She also sketches, as page 14 attests.

EILEEN O'CONNOR paused between the ETO and the Pacific in her tour as ballerina with Billy Rose's Diamond Horseshoe Show to give young dancers some pointers on club dancing.

WALTER TERRY is on the regular contributing staff of *Dance* and dance critic of the *New York Herald Tribune*.

RUTHELLA WADE, former editor of *Dance*, is on her way to Alaska to take up a government position.

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Footnotes

night-club hoofing as a paying profession

Today in America there are more young students in dancing schools, particularly in ballet schools, than ever before. Of these many young hopefuls, only a mere handful will be material for the hard-to-crash ballet companies, or stage and screen material. To those who are unable to break into ballet and Broadway, and to the many dancers impatient in the corps de ballet, or discouraged in a footlight chorus, or growing stale in studio classes, it might be wise to look toward the cabaret, the night club or hotel show.

Cabarets are rapidly becoming the outstanding field of "in person" entertainment in the United States, and now with international engagements coming back, are available on a world-wide booking scale. The salaries of such acts far out-shine those of most legitimate stars; the majority of clubs in this country are now unionized (under AGVA) and are dependable sources of income.

Dancing in a cabaret requires a good deal of preparation and extra-studio thought. The ballet single is in competition with teams, singers, magicians, comics and jive addicts—not to mention waiters and the cash customers. One must be ready to cover a casino stage thirty feet in diameter or squeeze routines into a five-foot square; to be able to continue smilingly whether the floor is sticky from the public's shoes or glassy from a fresh waxing; music must be arranged for a fourteen-piece orchestra but be adaptable to a five-piece dance band, and if necessary to piano-and-drums alone; costumes must be flashy and flattering; and slippers must be impeccable.

For the solo night-spot performer, three dances are adequate for the act. The first should be the longest number in point of duration, establishing the dancer's best points and ending with an applause-arousing sixteen or thirty-two measures. The second might be a novelty or character or comedy variation, a breather to put it bluntly. And the finish should be fast, flashy and definitely keyed to applause. It is not necessary to keep changing routines periodically. Get a dependable routine and stick to it.

The best way for a newcomer to land a job is to free-lance and scout around for himself or herself, and when he or she does get a job, even a club date, make the best possible appearance and invite plenty of managers to see the show. A good personal manager can be of inestimable value. All these facets of cabaret dancing are but the elements of a dancer's success in the field. But if success is found, the field is extensive, salaries run high, individual recognition is assured and it is well worth the struggle.

EILEEN O'CONNOR

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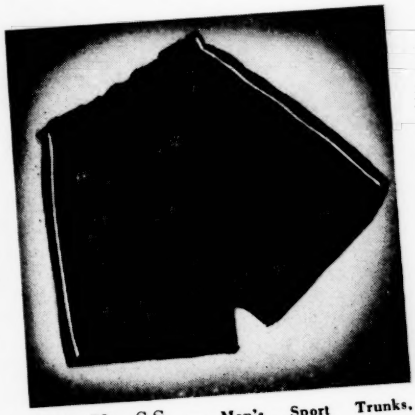

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